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**The New York
Public Library**
ASTOR LENOX AND TILDEN FOUNDATIONS

A PRACTICAL GUIDE.

LIBRARY OF CONGRESS

✥ ✥ WITH PLANS SHOWING THE
LOCATION OF EACH ARTIST'S
WORK ✥ ✥ DESCRIPTIONS OF ALL
THE PAINTINGS, SCULPTURES AND
STATUARY ✥ ✥ THE TEXTS OF
THE WALL QUOTATIONS ✥ ✥ AND
NINETEEN HALF-TONE ILLUSTRATIONS
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ENTRANCE TO READING ROOM.
Showing Vedder's "Government."

LIBRARY OF CONGRESS

AND THE

INTERIOR DECORATIONS

A Practical Guide for Visitors

WITH DESCRIPTIONS OF ALL THE PAINT-
INGS * SCULPTURES AND STATUES *
THE WALL QUOTATIONS * FLOOR
PLANS * AND SIXTEEN INTERIOR
VIEWS FROM PHOTOGRAPHS * *



MARK OF FUST AND SCHAEFFER



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THE MARK OF CRATANDER.
In the West Corridor.



THE MARK OF JOHN DAY.
In the North Corridor.

INDEX OF ARTISTS.

Showing at a glance the location of each artist's work. The numbers correspond with those given to the apartments in the plans on the page facing Section 1, and with the sections of the text where the description of each painting will be found.

<i>Section.</i>	<i>Artist.</i>	<i>Subject.</i>	<i>Floor.</i>	<i>Location.</i>
—	Adams	Portrait busts		Portico
16	Adams	Henry		Reading room
6	Adams	Mantel*	First	Senate reading room
2	Adams	Minerva	First	Vestibule
1	Adams	Writing	First	Bronze door
7	Alexander	Book	First	Entrance pavilion east hall
13	Barse	Literature	Second	Entrance pavilion east
16	Bartlett	{ Law, Columbus, { Michael Angelo		Reading room
16	Baur	{ Religion, { Beethoven		Reading room
14	Benson	Graces, Seasons	Second	Entrance pavilion south
16	Bissell	Kent		Reading room
16	Blashfield	{ Civilization, { Understanding		Reading room dome
—	Boyd	Race heads		Window arches
16	Boyle	Bacon, Plato		Reading room
3	Compass Points		First	Central stair hall
17	Cox	Arts, Sciences	Second	Southwest gallery
16	Dallin	Newton		Reading room
6	Dielman	Mosaic Mantels	First	Representatives' room
19	Dodge (R.I.)	Elements	Second	Southeast pavilion
21	Dodge (W.L.)	Art, etc.	Second	Northwest pavilion
16	Donoghue	Science, St. Paul		Reading room
16	Dozzi	Art		Reading room
—	Ellicott	Race heads		Window arches
16	Flanagan	Clock, Commerce		Reading room
16	French	{ History { Herodotus		Reading room
19	Garnsey	Elements	Second	Southeast pavilion

* By Adams, after designs by Casey. See note on next page.

The Library Decorations.

<i>Section.</i>	<i>Artist.</i>	<i>Subject.</i>	<i>Floor.</i>	<i>Location</i>
20	Garnsey	Seals	Second	Northeast pavilion
6	Guttherz	Lights	First	Representatives' room.
—	Hartley	Portrait busts		Portico
9	Holslag	Literature	First	Librarian's room
5	McEwen	Greek Heroes	First	South curtain corridor
13	Mackay	Fates	Second	Entrance pavilion east
6	Mackey	Ceiling Panels	First	Senate reading room
1	Macmon'ies	Printing	First	Bronze door
16	Macmon'ies	Shakespeare		Reading room
3	Martin	Flying genii		Stair hall ceiling
3	Martiny	Sculptures	First	Central stair hall
16	Martiny	Sculptures		Reading room dome
18	Maynard	Discoverers	Second	Southwest pavilion
12-14	Maynard	Virtues	Second	Entrance pavilion N. and S.
22	Melchers	Peace, War	Second	Northwest gallery
6	Niehaus	Door-heads	First	Representatives' room
16	Niehaus	Moses, Gibbon		Reading room
10	Pearce	Family	First	North hall
—	Perry	Fountain		West approach
12-14	Perry	Sibyls	Second	Entrance pavilion N. and S.
16	Potter	Fulton		Reading room
—	Pratt	Literature, etc.		Arches of entrance
16	Pratt	Philosophy		Reading room
18	Pratt	Seasons	Second	Corner pavilions
12, 23	Printers' Marks		Second	Entrance pavilion
12	Reid	Knowledge, etc.	Second	Entrance pavilion north
12	Reid	Senses	Second	Entrance pavilion north
—	Ruckstuhl	Portrait Busts		Portico
16	Ruckstuhl	Solon		Reading room
16	St. Gaudens	Art, Homer		Reading room
16	{ Schlader- mundt	State Arms		Reading room windows
15	Shirlaw	Sciences	Second	Entrance pavilion west
11	Simmons	Muses	First	North curtain corridor
13	Van Ingen	{ Il Penseroso L' Allegro	Second	Entrance pavil'n near elevator
15	Van Ingen	Painting, etc.	Second	Entrance pavilion west
20	Van Ingen	Seals	Second	Northeast pavilion
8	Vedder	Government	First	Reading room lobby
13	Vedder	Minerva	Second	Stairway to gallery.
4	Walker	Poetry	First	South hall
16	Ward	Poetry		Reading room
3	Warner	Students	First	Central stair hall
1	Warner	Tradition, Writing	First	Bronze doors
3	Weinert	Eagles		Stair hall, upper arcade
16	Weinert	Female figures		Reading room

* * Mr. PAUL J. PRIZ designed the principal lines of the interior of the Dome, including the marble work of the Rotunda. In 1892 Mr. EDWARD PEARCE CASEY, of New York, was employed as architect, and adviser and supervisor in matters of art. Mr. Casey planned the general scheme of interior decoration and elaborated its details, and supervised the execution of the work to its successful completion. Thus the mantels in the Representatives' room, mantel and oak door-head in the Senate room, the rotunda frieze and stucco work and other ornamental sculpture, not otherwise noted, are from Mr. Casey's designs. Mr. E. E. Garnsey, as chief of the decorating force, designed much of the color work under direction of Mr. Casey, who laid out the principal schemes throughout.

THE LIBRARY OF CONGRESS.

THE need of a separate building for the Library of Congress was first urged by Mr. Ainsworth R. Spofford, in his Librarian's Report for 1872. In 1886 an appropriation was made for the purchase of the site, which is a plot of ten acres, including three city blocks, on the plateau southeast of the Capitol. The grounds and the seventy residences upon them cost \$585,000. The foundations were laid in 1888, and the building was begun in 1889, and was completed in the spring of 1897. The net cost of the building, exclusive of site, was \$6,032,124.54. **Cost**

The original architectural plans were prepared by the firm of Smithmeyer & Pelz. These were subsequently modified in various details by those of Edward Pearce Casey. The original act of Congress of 1886 provided for a commission to have charge of the work. In 1888 the commission was succeeded in the management by Brig.-Gen. Thos. Lincoln Casey, Chief of Engineers of the Army; the active superintendence being intrusted to Mr. Bernard R. Green. Upon General Casey's death in March, 1896, Mr. Green was, by joint resolution of Congress, appointed as his successor. The memorial arch in the Entrance Pavilion bears the record :

ERECTED UNDER THE ACTS OF CONGRESS OF
APRIL 15 1886 OCTOBER 2 1888 AND MARCH 2 1889 BY
BRIG GEN THOS LINCOLN CASEY
CHIEF OF ENGINEERS U S A

BERNARD R GREEN SUPT AND ENGINEER
JOHN L SMITHMEYER ARCHITECT
PAUL J PELZ ARCHITECT
EDWARD PEARCE CASEY ARCHITECT

The Library grounds adjoin those of the Capitol. The building faces west upon First street, and the outer walls have a frontage upon four streets (First, East Capitol, Second and B streets); this, with the spacious courts and the great number of windows (nearly 2,000), renders it the best-lighted library in the world.

The building is of the Italian Renaissance order of architecture; it has three stories, with a dome; and is in area 470×340-ft., cov-

ering nearly $3\frac{1}{2}$ acres of ground, with four large inner courts, 150 by 75 to 100-ft. The height of the walls is 69-ft. The building is surmounted on all sides by a carved balustrade.

tan The plan and arrangement are shown in our diagram on a succeeding page. It consists of a great central rotunda, which is the reading-room; from which radiate book-stacks, and which is inclosed in a parallelogram of galleries and pavilions. The building material employed is for the exterior walls white granite from New Hampshire, and for the inner courts Maryland granite and white enameled bricks. The interior is rich in choice marbles from Europe, Africa and America.

The Exterior Decorations.

me The Dome is finished in black copper, with panels gilded with a thick coating of gold leaf. The cresting of the Dome above the lantern, 195-ft. from the ground, terminates in a gilded finial, representing the torch of Science, ever burning.

ces of ten The thirty-three windows of the corner pavilion and of the west façade have carved, in the keystone on the arch, heads representing the several races of men. These were prepared from material gathered by the National Museum. The types are, in order from the first one on the Entrance Pavilion: Russian Slav, Blonde European, Brunette European, Modern Greek, Persian, Circassian, Hindoo, Hungarian, Jew, Arab, Turk, Modern Egyptian, Abyssinian, Malay, Polynesian, Australian, Negrito, Zulu, Papuan, Soudan Negro, Akka, Fuegian, Botocudo, Pueblo Indian, Esquimaux, Plains Indian, then Samoyede, Corean, Japanese, Aino, Burmese, Tibetan, Chinese.

ain The Bronze Fountain, in front of the Entrance Pavilion, by Hinton Perry, is an effective composition representing the Court of Neptune, with conch-blowing tritons, sea nymphs riding sea horses; serpents, frogs and turtles.

lico sts Each of the corner pavilions is adorned with twelve columns. The central pavilion of the west front, which is the Entrance Pavilion, has sixteen rounded pillars with Corinthian capitals. Just below the roof four colossal figures, each an Atlas, support a pediment, on which are sculptured American eagles, with supporting figures of children. In the circular windows of the portico are nine colossal portrait-busts carved in granite. They are, beginning on the north or left-hand as one approaches the entrance: *Emerson* and *Irving*, by Hartley; *Goethe*, *Franklin* and *Macaulay*, by Ruck-

stuhl; *Hawthorne*, by Hartley; *Scott*, by Adams; on the north end (not seen from the front) *Demosthenes*, and on the south end *Dante*, both by Adams.

The Sculptures over the Arches of the three entrances, by Bela L. Pratt, typify, on the left, Literature; in the center, Science; and on the right, Art. Each subject is represented by two figures. The symbols of *Literature* are the tablet for one figure, the book for the other; of *Science*, torch and scroll, and celestial globe circled with the Signs of the Zodiac; of *Art*, the sculptor's mallet and partly chiseled marble, and the painter's palette and brush.

Entrance
Arches

The bronze doors of the Entrance Pavilion are described in Section I following.

The Interior.

The building has three stories—the ground floor, the first or library floor, and the second or gallery floor. The ground floor, where are the bookbindery, office of the Superintendent, receiving rooms, etc., is noteworthy for its corridors, wainscoted with American marble. The marble of the west corridor is a mottled blue stone, from Vermont; the south, red and white, from Vermont; the east, black and white, from Georgia; and the north, chocolate, from Tennessee quarries.

Ground
Floor

The usual entrance to the building is by the massive stairways of the Central Pavilion, and through the bronze doors to the Central Stair Hall of the first or library floor. (See plan on third page following.) This is a magnificent apartment, pronounced to be unsurpassed by any other entrance hall in the world. It is lined throughout with fine Italian marble, highly polished. On the sides rise lofty rounded columns, with elaborate carved capitals of Corinthian design; while the arches are adorned with marble rosettes, palm leaves and foliated designs of exquisite finish and delicacy. The great height of this entrance hall, rising 72-ft. to the skylight, with its vaulted ceiling, and the grand double staircase, with its white marble balustrades leading up on either side, exhibit an architectural effect which may fitly be termed imposing. The newel posts of the stairway are enriched by beautiful festoons of leaves and flowers, and are surmounted by two bronze lamp-bearers for electric lights. The staircases are ornamented with twenty-six miniature marble figures by Martiny, carved in relief, representing in emblematic sculpture the various arts and sciences. This beautiful and spacious entrance hall has been described as "a vision in

Stair
Hall

polished stone," and, taken in connection with the grand corridors and the richly decorated Reading Room, the Library may be pronounced the finest marble interior in America.

**Reading
Room**

The central feature of the interior is the Reading Room, an octagonal or nearly circular hall, 100-ft. in diameter and 125-ft. high, lighted by eight large semicircular windows, 32-ft. wide. This is designed to seat 250 readers, furnishing each a desk with four feet of room to work in. The desk of the Librarian and his assistants is centralized within the railing, commanding a view of every part of the Reading Room. Direct communication from the desk to the book-stacks is had by speaking and pneumatic tubes and automatic book carriers, also with the Librarian's Room and through the book tunnel with the Capitol.

**Visitor's
Gallery**

Visitors are not admitted to the Reading Room on the first floor for sight-seeing. To view the room one should ascend by elevator or stairway to the Visitors' Gallery. (See Sec. 16.)

Other rooms on the first floor are the Librarian's room, Representative's and Senate reading rooms, Copyright Office, and special collections, like the Toner Library.

The galleries and pavilions of the second floor will be devoted to exhibits of engravings and other works of art, of which the Library has acquired by the Copyright Law thousands of examples; maps, of which there are 15,000; rare books, and other collections.

**Book
Stacks**

Radiating from the Rotunda are three great repositories or book-stacks—one on the north, another on the south, and a third smaller one on the east. The stack system, devised by Mr. Bernard R. Green, consists of a series of cast-iron frameworks supporting tiers of shelves, and rising in nine stories, of seven tiers each, to the roof. The stack is 65-ft. high, 112-ft. long, and 40-ft. wide. The shelves are of rolled steel, coated with magnetic oxide, and are as smooth as glass. The floors separating the stories are of white marble. The stacks are lighted by large windows of solid plate glass, without sash, each window being thus a single plate. The courts into which they look on both sides are lined from ground to roof with enameled brick of the color of ivory or porcelain, and the many windows (200 on each side) are constantly pouring a flood of light into every stack in which the books are shelved. Adequate provision is made for heating, lighting and ventilation. Dust, gases and other deleterious agencies are excluded. The conditions surrounding the books in the stacks are those altogether favorable to their safety and preservation.

Each one of the two large stacks has a shelving capacity of 800,000 volumes ; the smaller stack, with room for 100,000 books, is devoted to the special collection of the Library of the Smithsonian Institution. **Capacity
of
Library**

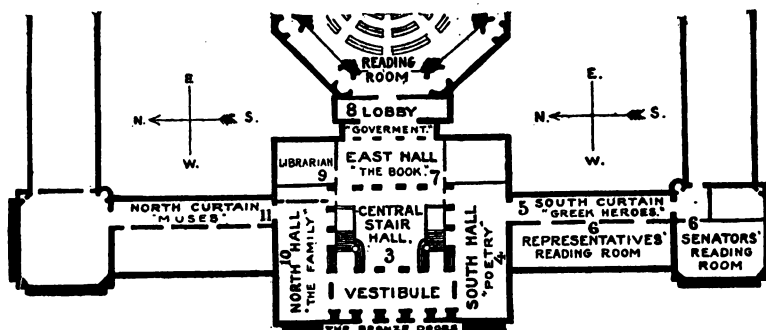
"The book shelving now in the building," says the Superintendent's current Report, "is confined to the three regular stacks and the two tiers of alcoves in the Rotunda. It amounts to 231,680 running feet, or about forty-four miles, which will accommodate 2,085,120 volumes of books, reckoning nine to the foot. The capacity of the additional shelving, which may be placed in the first and second stories of the curtains of the northeast and south fronts, is about 2,500,000 volumes, and the ultimate capacity of the building for books, without encroaching on the pavilions, reading rooms, museum halls or other parts of the west front, or any part of the basement story or cellar, is therefore upward of 4,500,000 volumes, or somewhat less than one hundred miles of shelving."

There were in the Library of Congress on Jan. 1, 1897, an aggregate of 748,115 books and 245,000 pamphlets. **Number of
Books now
in Library**

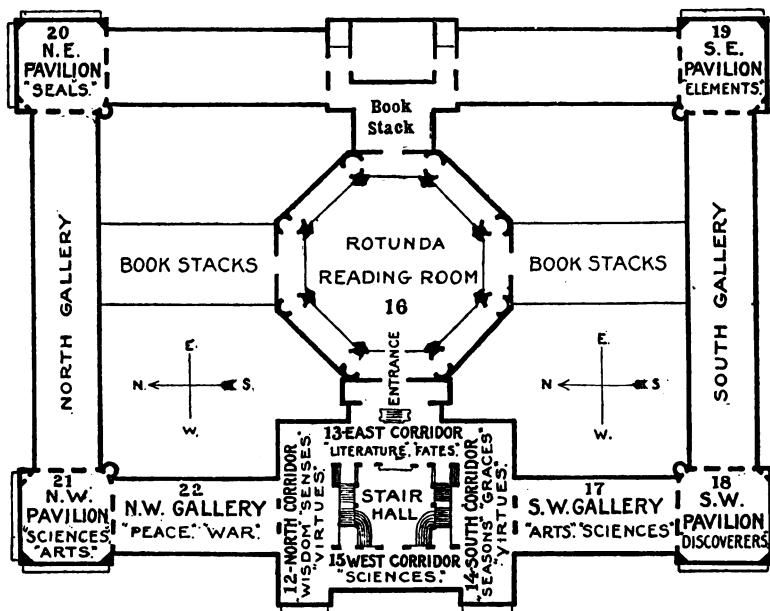
The stacks are connected with the Librarian's desk by telephones and pneumatic tubes. An ingenious mechanism has been perfected for delivering books from their places in the stacks to the Reading Room and to the Capitol. From the cabinet on the west side of the distributing desk in the center of the Reading Room, an endless cable for each stack runs down to the basement, across and up again through the stack to the top, and back again. The cable is driven by electricity, and travels at the rate of 100-ft. per minute. To it are attached eighteen trays or book carriers. When a book is called for at the Reading Room desk, the slip is sent by pneumatic tube to the clerk in the book-stack ; he puts the book into a receptacle, from which it is taken automatically by the book-carrier, and borne on to the cabinet, and automatically deposited there, the whole process consuming but a few minutes of time. In like manner the books are returned from the desk to the book-stacks. **Book
Carrying
Apparatus**

For the convenience of members of Congress, the books which they wish to consult are sent directly from the Reading Room to the Capitol through a tunnel connecting the two. The tunnel is of brick ; is 1,275-ft. in length and 4 by 6-ft. interior. Book-carrying trays pass through the tunnel, making the trip from one point to the other in from two to three minutes. Here, too, communication is had by means of telephone and pneumatic tubes.

FLOOR PLANS AND KEY TO DECORATIONS.



The subject of the principal decoration is given with each apartment.
The numbers refer to the sections of the text describing the decorations.



THE LIBRARY DECORATIONS.

With Sixteen Interior Views from Photographs.

THESE pages contain concise but comprehensive descriptions of all the mural decorations of the Library Building. The location of every painting is indicated, and its subject is explained. All the quotations and other inscriptions on walls and ceilings are given. The "*Standard Guide*" is a complete handbook for visitors.

The arrangement and presentation of the material are such as to make it of very practical assistance in helping one to see all of the Library understandingly and appreciatively in the time at disposal.

The descriptions are given in the section order shown below. The visitor will find an advantage in following the same order

FIRST FLOOR.

- 1 Bronze Doors.
- 2 Vestibule.
- 3 Central Stair Hall.
- 4 South Hall.
- 5 South Curtain Corridor.
- 6 House and Senate Rooms.
- 7 East Hall.
- 8 Lobby.
- 9 Librarian's Room.
- 10 North Hall.
- 11 North Curtain Corridor.

SECOND FLOOR.

- 12 North Corridor.
- 13 East Corridor.
- 14 South Corridor.
- 15 West Corridor.
- 16 Reading Room.
- 17 Southwest Gallery.
- 18 Southwest Pavilion.
- 19 Southeast Pavilion.
- 20 Northeast Pavilion.
- 21 Northwest Pavilion.
- 22 Northwest Gallery.

For fountain, ethnological heads, and portico busts and sculptures, see ante.

*. Study the plans of the two stories. Remember that the building faces west. Take your bearings from the compass points in the floor of the Central Stair Hall, and as given in the floor plans.

For public cafe and lunch room take elevator to top floor.

1. The Three Bronze Doors.

Tradition.—Tradition is typified as a woman reciting her story to a boy, who leans upon her knee and looks up into her face. Grouped before her and listening to the tale are four representative types of mankind. To her right is a Norse warrior, with winged cap and battle-axe; and by him a shepherd with his crook. On her left sit a primitive man with his stone axe, and an American Indian with his arrows. The Indian figure is a portrait of Chief Joseph, of the Nez Percés.* In the left panel is Imagination with the lyre, emblematic of recitation and song; in the right stands widowed Memory clasping the sword and helmet of her dead. The genii below support on one side the wings of imagination; on the other the memorial urn. (By Olin L. Warner.)

* On the day in April, 1897, when these particular notes were being made for the "*Standard Guide*," Chief Joseph himself was here at the Library, looking upon this portrait of himself.

Printing.—The large tympanum represents Minerva presiding over the "Diffusion of the Products of the Typographical Art." The goddess, seated in the center, holds upon her lap an open book. Two winged figures of youthful geni are, as her envoys, conveying to mankind the blessings of learning and literature. By Minerva's side is her owl; other suggestions are the hour-glass, the old-fashioned printing press, the stork (as the bird of home), and a winged Pegasus. In the minor tympanum a cartouche set in a garland of fruits bears the legend: "Homage to Gutenberg." (Gutenberg, the inventor of printing, Germany, 1400-1468.) In each of the panels is an idealization, in form of a graceful female figure in brocaded robes, upholding in each hand a flaming torch. The one on the right as we enter is Intellect; on the left, Humanities. (By Frederick Macmonnies.)

Writing is a mother instructing her children from the written record of the scroll. On one side is an Egyptian scribe with his stylus, and a Jewish patriarch; on the other, a Greek with a lyre and a Christian with the cross. In the panels are Truth with mirror and serpent and Research with torch. (By Warner.)

2. The Vestibule.

The Two Minervas.—The sun-lit finial of the dome is the Torch of Learning; we have seen the same emblem employed in the bronze doors, and we shall find it repeated again and again in the symbolical decorations of the interior. It is here in the vestibule, held aloft by the Minerva of Defensive War, represented with torch and sword. In her other character Minerva is shown as the presiding genius of Wisdom and the Liberal Arts. The figures are reproduced in eight pairs. They are by Herbert Adams. The white marble of the vestibule is from Italy. The gold of the white and gold ceiling is like that of the dome, 22-carats fine.

3. The Central Stair Hall.

The details which one will not fail to note are Martiny's bronze-lamp bearers and relief figures in the staircases, which are described in detail in the illustrated pages of this chapter; and the commemorative arch with its inscription and Warner's spandrel figures of Students, one a boy and the other an old man—for books are the instruction of youth and the solace of age. The arch bears the official designation of the edifice as the LIBRARY OF CONGRESS; and a tablet gives the record of construction; see ante. On either side of the tablet are the fasces and the eagle.

In the corners of the cone of the ceiling are Martiny's flying half-figures supporting cartouches upon which appear the device of the lamp and the book. Commemorative tablets in the ceiling bear the names of Moses, Herodotus, Dante, Homer, Milton, Bacon, Aristotle, Goethe, Shakespeare, Moliere. In the marble tablets below, are in succession: Cervantes—Hugo, Scott—Cooper, Longfellow—Tennyson, Gibbon—Bancroft.

Points of the Compass.—Radiating from a conventional sun inlaid in brass in the center of the floor are the Cardinal Points, surrounded by the Signs of the Zodiac. Fixing the points of the compass in mind as here indicated, one may readily follow from apartment to apartment as each is described in the "Standard Guide." The descriptions begin with the South Hall, on this floor.

4. Entrance Pavilion—First Floor—South Hall.

WALL PAINTINGS.—In the South Hall H. O. Walker celebrates *Poetry*. The large panel at the east end is devoted to *Lyric Poetry*. The central figure is an idealization of the Muse, laurel-crowned and playing upon a lyre. She is attended, on her right, by *Passion* with arm upraised responding to the strains, *Beauty*, and *Mirth*, a boy. On her left are *Pathos* with eyes raised to heaven, *Truth*, and *Devotion* with bowed head. The landscape is an idyllic scene of the days "when Music, heavenly maid, was young."

The six panels on the sides present ideals of youthful subjects of the poets:

Emerson's *Uriel*, the winged angel sitting alone and unmoved by the anger of his companion spirits.

Wordsworth's *Boy of Winander*, "by the glimmering lake,"

At evening, when the earliest stars began
To move along the edges of the hills.

Keats' *Endymion*, the lowly shepherd boy of Mount Latmos, with whom Diana in her chariot of the moon, fell in love as she saw him sleeping.

Tennyson's *Ganymede*, the cup-bearer of the gods—

Flushed Ganymede, his rosy thigh
Half buried in the eagle's down,
Sole as a flying star shot thro' the sky,
Above the pillar'd town.

Milton's *Comus*, the enchanter, listening to the song of the Lady.

Shakespeare's *Adonis* slain by the wild boar.

Joy and Memory are idealized in the painting above the arch in the west wall. Joy is attended by a boy with a lamb; Memory sits by a sculptured marble. The composition symbolizes the dual office of poetry as giving expression to the joyousness of life and as commemorating the men and the deeds of the past. The inscription is from Wordsworth:

The Poets, who on earth have made us heirs
Of truth and pure delight by heavenly lays.

THE CEILING.—In the mosaic ceiling are inscribed names of the poets: Theocritus, Pindar, Anacreon, Sappho—Catullus, Horace, Petrarch, Ronsard—Longfellow, Lowell, Whittier, Bryant, Whitman, Poe—Browning, Shelley, Byron, Musset, Hugo, Heine.

5. South Curtain Corridor.

THE SOUTH CURTAIN CORRIDOR leads from the South Hall of the Entrance Pavilion to the Representatives' and Senate Reading Rooms. The decorations by Walter McEwen celebrate the *Greek Heroes*. The series begins in the panel above the entrance, with Paris.

Paris at the court of Sparta is entertained by Menelaus, whose wife, Helen, the most beautiful woman in the world, has been promised to Paris by Venus. He has come to bear her away to Troy.

Jason enlisting the Greeks in the glorious quest of the Golden Fleece. Beneath this picture is the inscription, from Tennyson's "Ulysses":

One equal temper of heroic hearts made weak by time and fate,
But strong in will to strive, to seek, to find, and not to yield.

Bellerophon, commissioned to slay the Chimæra—a monster with lion's head, goat's body and dragon's tail—receives from Minerva the golden bridle of the winged horse Pegasus, by whose aid he is to accomplish the task.

Orpheus slain by the Bacchantes. Dazed by grief for his dead wife Eurydice, the musician could not play the joyful strains required of him by the Bacchantes, who in their fury killed him. Beneath the picture is inscribed:*

A glorious company, the flower of men to serve as model
For the mighty world, and be the fair beginning of a time.

Perseus, come to the court of King Polydectes (who has persecuted the hero's mother, Danaë, by a suit for her hand), turns the monarch and his company into stone by confronting them with the head of the Gorgon Medusa.

Prometheus having stolen fire from heaven, Jupiter created the first woman, Pandora, for the punishment of mankind, and sent her to Prometheus. The hero refused her, and vainly cautioned his brother Epimetheus not to accept her; this is the incident pictured. Pandora holds the fateful box, from which were let fly into the world all human ills, Hope alone remaining behind to bless mankind. The inscription reads:

To the souls of fire, I, Pallas Athena, give more fire;
And to those who are manful, a might more than man's.

Theseus, at the command of Minerva, deserting the sleeping Ariadne on Naxos.

Achilles, at the court of Lycomedes, disguised as a school girl, is sought by the wily Ulysses, who in peddler's garb displays his wares; the girls choose trinkets, but Achilles is attracted to a sword, and thus reveals his sex. The inscription is from Byron's *Childe Harold*:

Ancient of days, august Athena, where are thy men of might, thy grand
In soul? Gone—glimmering through the dreams of things that were.

Hercules, the story runs, having in anger killed a man was condemned by the gods to serve Omphale, the Queen of Lydia, for three years as a slave. Appareled in feminine dress the hero was put to spinning and other woman's tasks, while Omphale wore his lion's skin.

6. Senate Reading Room.

Reached by South Curtain Corridor.

THE SENATE READING ROOM ceiling is decorated with a gold ground on which are floating female figures. Above the mantle is carved the shield of the Union surmounted by the American Eagle, and supported by flying Genii. (By Adams.)

6. Representatives' Reading Room.

Reached by South Curtain Corridor.

THE MANTELS of Italian marble are to be accounted the richest and most beautiful adornments of the building. The mosaic panels (exceeding 7 feet by 3 feet in size) are by Fred. Dielman. The subject of the north mantel is Law; of the south, History.

Law, a woman of radiant countenance and wearing the ægis, is enthroned upon a dais. At her feet are doves of peace, the bound volume of the statutes, and the scales of justice. She holds a palm branch toward Truth with her lilies, Peace with a twig of olive, and Industry with his artisan's cap and hammer. On the other side she interposes a sword against skulking Fraud, Discord with her malign serpents, and Violence with his sword and torch.

* The inscriptions in the Library are in many instances adaptations, in which the exact text and the form of the verse are as here disregarded.

In the frieze the motives are the lamp and wreath; and in the center is a cartouche of Labrador spar. In the panel above is the American eagle with the shield in a wreath; in the border is the caduceus.

History.—In the center stands the Muse of History with recording pen and gold-clasped volume. In the panels on either side are the names of great historians: Herodotus, Thucydides, Polybius, Livy, Tacitus, Bæda, Comines, Hume, Gibbon, Niebuhr, Guizot, Ranke, Bancroft, Motley. In the left of the picture sits Mythology with a recording stylus and a globe symbolic of the myths of the worlds. Beside her is a winged Sphinx and Pandora's box. On the right is the venerable figure of Tradition, and by her with a lyre sits a youthful poet, who will sing the story that she tells. In the distance rise the Pyramids of Egypt back of Mythology, the Parthenon of Greece back of History, and beyond Tradition the Colosseum of Rome.

Below is an antique lamp, and above, a frieze of horns of plenty, with a central cartouche of green onyx. The upper-mantel is similar to the one already noted.

THE WALLS are finished in dark oak and green silk, and the color scheme is extremely rich and effective. The oak tympanums over the doors are carved by C. H. Niehaus with motives of Minerva's owl and the American eagle.

THE CEILING PAINTINGS, by Carl Gutherz, represent the seven primary colors in a series of panels, the *Pictorial Spectrum of Light*. In the central field of each panel is an idealization in the form of a human figure, and in the corners of the panel are boyish genii, and shields of the States. Beginning at the north, the first is

Indigo, the Light of Science.—Science is represented in the figure of Astronomy, borne upon a winged chariot, exploring the heavens. The crescent moon floats in the background; and overhead is a bow of stars. In the corners of the panel are genii with books, charts and a telescope.

Blue, the Light of Truth.—The Spirit of Truth is portrayed as trampling under foot and piercing with a beam of light from heaven the Dragon of Error. The genii in the corners have the Bible, level, plumb and square.

Green, the Light of Research.—Research holds a magnifying lens, and is attended by marine creatures as subjects of investigation. The genii in the corners with their magnifying glasses carry out the same idea.

Yellow, the Light of Creation.—Back of the suns and worlds evolving from the formless void is dimly discerned the shadowy presence of the Creator. The tablet is inscribed with the Divine command: "Let there be light." The books of the genii in the corners of the panel suggest Religion and Philosophy.

Orange is the Light of Progress, personified as poised upon a lofty pinnacle, with wreath, torch, and a streamer bearing the mottoes: Courage, Effort, Excellence, Excelsior. In the corners the book, easel, telephone, steamship, locomotive, Parthenon and dome symbolize phases of human development.

Red, the Light of Poetry.—The genius of Poetry, with torch and globe, is soaring aloft upon Pegasus. The corner suggestions are masks of tragedy and comedy.

Violet, the Light of State, is that of the Republic. America or Columbia supports the shield of the United States; her liberty cap is inscribed "1776"; she is attended by the eagle. In the border appear the mottoes: Liberty, Suffrage, Justice, Fraternity.

7. Entrance Pavilion—First Floor—East Hall.

WALL PAINTINGS.—The six paintings in the east hall by John W. Alexander tell the story of **The Evolution of the Book**. The series begins on the south, or left, as one faces the main stair hall, and is in order as follows:

1. *The Cairn* erected by prehistoric man on the seashore, a mere heap of boulders to commemorate some notable event.
2. *Oral Traditions*.—The Oriental story-teller, relating his tale to a group of absorbed listeners.
3. *Hieroglyphics* chiseled upon the face of a monumental tomb by the Egyptian stone-cutter. On the scaffold with the artist sits a girl watching his work; in the background rises a Pyramid.
4. *The Pictograph*, or picture writing, by which the primitive American Indian records on the painted buffalo robe his rude story of the war trail and the chase.
5. *The Manuscript* engrossed and illuminated by the monastic scribes of the Middle Ages.
6. *The Printing Press*, just off from which is the proof, which Gutenberg, the inventor of printing, is reading.

CEILING DECORATIONS.—In the mosaic vault are emblems of the arts and sciences, with names of Americans who have achieved distinction in them: Architecture (Ionic capital, hammer and chisel)—Latrobe, Walter, architects of the Capitol. Music (lyre, flute, horn)—Mason, Gottschalk. Painting (palette and brush)—Stuart, Allston. Sculpture (statue)—Powers, Crawford. Poetry (Genius mounted upon Pegasus)—Emerson, Holmes. Natural Science (sea-horse, microscope)—Say, Dana. Mathematics (compass, right-angle, abacus)—Pierce, Bowditch. Astronomy (celestial globe)—Bond, Rittenhouse. Engineering (anchor, protractor, lever)—Francis, Stevens. Natural Philosophy (crucible, balances)—Silliman, Cook. Medicine—Cross, Wood, McDowell, Rush, Warren. Law—Hamilton, Kent, Pinckney, Shaw, Taney, Marshall, Story, Gibson, Webster, Curtis. Theology—Mather, Edwards, Channing, Beecher, Brooks.

8. Entrance Pavilion—First Floor—Reading Room Lobby.

IN THE LOBBY OF THE READING ROOM five panels, by Elihu Vedder, symbolize the **Government of the Republic**, and the results of good and bad administration. The panel of Government is above the door to the Reading Room; on the right are Good Administration, Peace and Prosperity; on the left, Corrupt Legislation, Anarchy.

Government is symbolized as a woman of majestic mien and laurel-crowned. She is seated upon a marble throne, supported by lions, and holds in her left hand the scepter, in her right a tablet, on which is inscribed Lincoln's characterization: "A government of the people, by the people, for the people." Our own Government, then, the Republic, is the one which is intended. Winged genii bear the sword of authority and the bridle of restraint. In the background is the oak, typical of strength.

Good Administration is shown as the genius of America, seated upon a throne beneath an arch, each stone of which fills its office of support for all the others, as



THE NATIONAL LIBRARY--FROM THE CAPITOL.



THE ENTRANCE TO THE PAVILION.



CENTRAL HALL OF ENTRANCE PAVILION.

Showing Martiny's Torch-Bearers; Pearce's "Labor," in the North Hall beyond; and Reid's "Understaning" and "Knowledge," in the North Corridor of the Second Floor.



THE ENTRANCE TO THE PAVILION.



CENTRAL HALL OF ENTRANCE PAVILION.

Showing Martiny's Torch-Bearers; Pearce's "Labor," in the North Hall, beyond; and Reid's "Understanding" and "Knowledge," in the North Corridor of the Second Floor.



NORTH HALL—FIRST FLOOR OF ENTRANCE PAVILION.
Showing Pearce's "The Family," and "Labor."



SOUTH HALL—FIRST FLOOR OF ENTRANCE PAVILION.
Showing Walker's "Lyric Poetry."



THE CENTRAL STAIR HALL.

This apartment, which has been styled "a vision in polished stone," is a fitting entrance, in the perfect adaptation to the purpose for which it is intended, to the legend of Mr. Vedder's mosaic of Minerva runs: **Nil invita Minerva quae Monumentum** memorial, more enduring than bronze." Or, more freely rendered: "Minerva was at her post, contributing, each his part, to produce the perfect whole, are all American citizens, and, as for the design and execution the building is a product of American talent, art and workmanship."

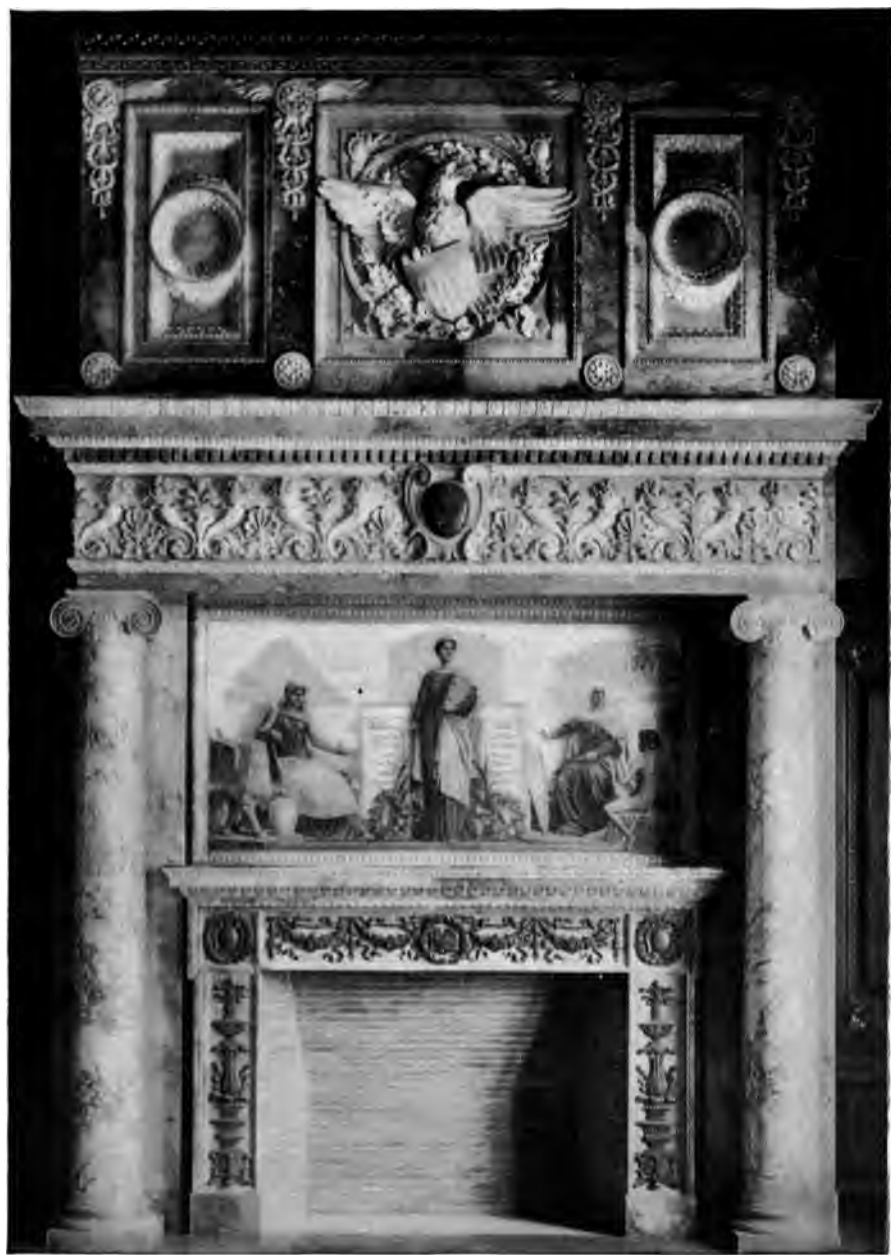


F THE ENTRANCE PAVILION.

e hall to the superb building. In the dignity of its proportion and design, in richness and he Library of Congress stands to-day as America's highest architectural achievement. The **um aere perennius exegit.** "That was not an unwilling Minerva who fashioned this best when she builded this monument." The architects, painters and sculptors who have s been pointed out, it may well be for us an occasion of patriotic pride, that in conception,



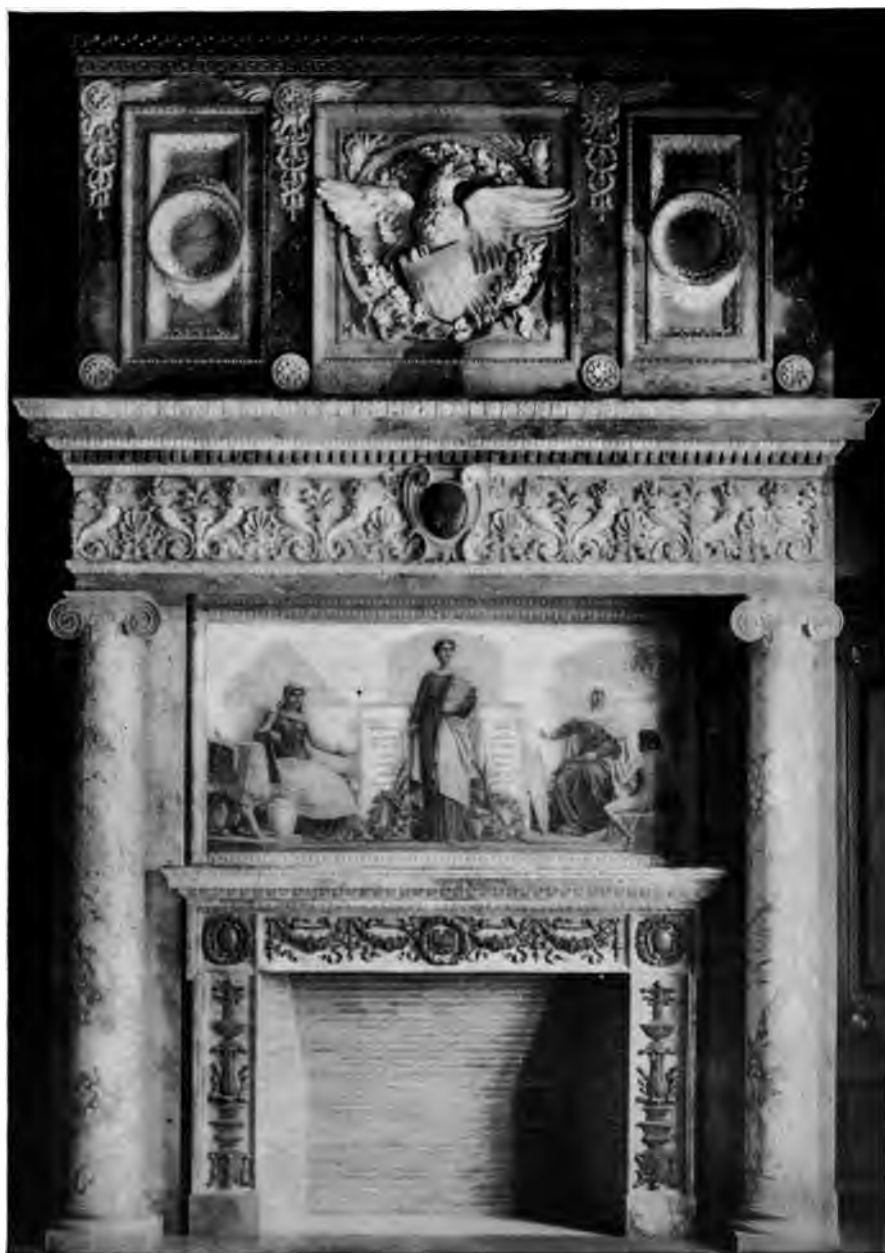
MANTEL IN REPRESENTATIVES' READING ROOM.
With Mosaic Panel of "Law," by Dielman.



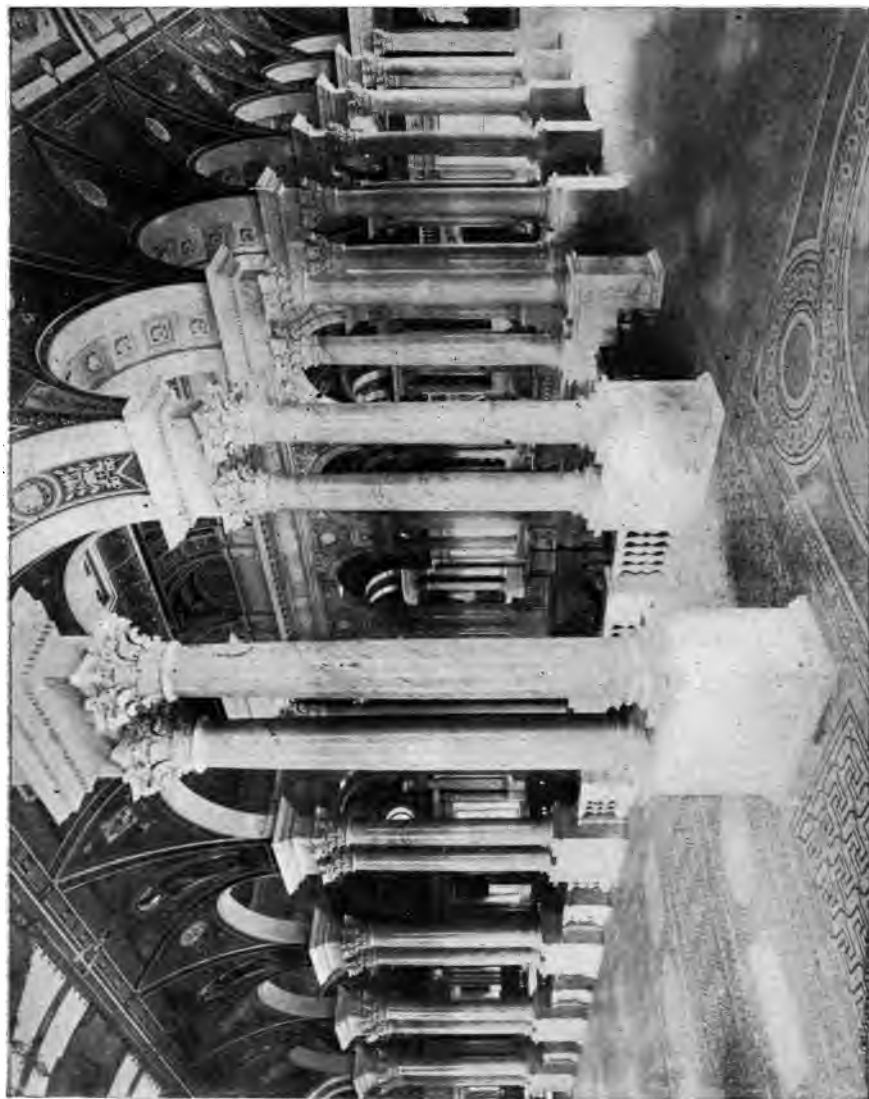
MANTEL IN REPRESENTATIVES' READING ROOM.
With Mosaic Panel of "History," by Dielman.



MANTEL IN REPRESENTATIVES' READING ROOM.
With Mosaic Panel of "Law," by Dielman.



MANTEL IN REPRESENTATIVES' READING ROOM.
With Mosaic Panel of "History," by Dielman.



SOUTH AND WEST CORRIDORS OF CENTRAL STAIR HALL.



THE ROTUNDA—READING ROOM.



VEDDER'S MINERVA.

The enrollment on the scroll reads: Agriculture, Education, Mechanics, Commerce, Government, History, Astronomy, Geography, Statistics, Economics, Painting, Sculpture, Architecture, Music, Poetry, Biography, Geology, Botany, Medicine, Philosophy, Law, Politics, Arbitration, Treaties, Army, Navy, Finance, Art of War.



GALLERY OF THE READING ROOM.

Showing the Bronze Statues of St. Paul and Fulton; and, beyond, Gibbon and Herodotus. Also Symbolical Statues, "Commerce," "History," "Poetry."



THE NEPTUNE OF THE FOUNTAIN.

The Martigny Stairway Carvings. South Stairway.

Beginning at the foot, the symbolical figures carved in high relief are, in the railing : a Mechanic with a cog-wheel, Hunter with a rabbit, Vintager with grapes and wine glass, Farmer with sickle and sheaf of wheat, Fisherman with rod and fish, Soldier with helmet, Chemist with blowpipe, and Cook with a steaming pot. The buttress figures are of America and Africa, supporting a globe showing these continents. On the landing balustrade above are Comedy and Tragedy with their masks, and Poetry with a scroll.

North Stairway.

The figures of the north stairway are, beginning at the foot : Gardener with rake and spade, Entomologist with net and specimen case, Student with mortar-board cap and book, Printer in paper cap with press and type, Musician with lyre and music book, Physician with mortar, retort and serpent, Electrician with telephone and electric light, Astronomer with telescope, globe and compasses. On the buttress are Europe (with lyre, book and column) and Asia (with c'ragon vase). The balustrade figures are of Painting, Architecture and Sculpture.

every State must contribute to the upholding of the Union. In her right hand America holds the evenly balanced scales of justice; her left supports a shield whose divisions represent the idea of political parties; the shield shows also the balances and plumb, indicating that justice and integrity are party essentials. In her lap is the open book of the laws. On either side stand ballot urns. To one comes a youth to cast his vote; his books indicate that intelligence must qualify for the franchise. Into the other urn, public opinion, represented as a woman, is winnowing the wheat from the chaff. The emblems in the background are the fig-tree and the wheat fields of domestic tranquility. Good administration insures peace and prosperity.

Peace and Prosperity are symbolized by a goddess seated upon a marble throne and extending laurel wreaths in token of encouragement and reward to Agriculture and Art. Agriculture is represented as planting a tree; on the ground are a spade and a sickle. Art is decorating a vase emblematic of the ceramic arts, while the lyre typifies music, the Greek temple architecture. In the background is the olive tree.

Corrupt Legislation is represented as having gathered to herself cornucopias overrunning with gold, the sources of which are shown by the action of the corruptionist who is placing his bribe in her sliding scale. That the Briber has purchased legislation is indicated by the book of the law which he holds on his own lap, and by the overthrown ballot urn at his feet. The strong box and the bags of coin tell of his ill-gotten prosperity, and the same story is repeated in the busy factories. On the other side, honest Industry, with empty distaff, sues for recognition in vain; at her feet is a broken jar; the factory chimneys in the distance are smokeless. The flying leaves of the vine in this picture presage decay. Corrupt legislation leads to anarchy.

Anarchy, in one hand holding aloft as a brand the flaming scroll of the Constitution and in the other clutching the cup of madness, is here the presiding genius amid universal wreck and ruin. Serpents are twisted in her hair. One foot rests upon the downfallen arch of the State; with the other she is spurning the Bible, books, a lyre and a scroll—symbols of religion, learning, art and law. Ignorance, on her left, with a surveyor's staff, and Violence, on her right, are assisting in the overthrow. The broken mill and cog wheels typify the ruin of industries. The tree is withered and dead. The bomb with fuse alight foretells the end.

The Reading Room.

THE READING ROOM ENTRANCE on this floor is for visitors wishing to use the library. The Visitors' Gallery, for sight-seeing, is entered from the floor above.

9. **LIBRARIAN'S ROOM** is at the north end of the east hall. In the ceiling is E. J. Holslag's idealization of *Literature*, as a woman of benign aspect; she holds a scroll, and is attended by a youthful genius bearing a lamp. The theme is repeated in other female figures in the corners below, with the symbols of book, torch and lute. The ceiling decoration shows the Greek lamp, Minerva's owl, books, palms, girls with garlands and heralds of fame. The inscriptions in the center and the corners are: *Litera scripta manet*—The written letter remains (Literature endures). *In tenebris lux*—Light in darkness. *Liber delectatio anima*—A book is the delight of the mind. *Efficiunt clarum studio*—They make clear by study. *Dulce ante omnia Musa*—The sweetness of the muse before all else.

10. Entrance Pavilion—First Floor—North Hall.

WALL PAINTINGS.—Charles Sprague Pearce's paintings have for their theme **The Family**, and Religion, Labor, Study, Recreation and Rest, as elements of civilization. *The Family* occupies the panel at the east end of the hall. The central figure, of course, is the child in arms, which the mother holds out to crow a welcome to the father just returned from the hunt. There are two older sisters in the pleasing group, while the venerable grandfather and the aged grandmother leaning upon her staff look on with fond affection.

The series of small panels begins at the left with the picture of *Religion*, two worshippers, a boy and a girl, kneeling in devotion before a stone altar, from which ascends the smoke of their sacrifice. *Labor* is represented by two young farmers clearing the land. In each of the other panels are girlish figures: in *Study*, with books and a pair of compasses; in *Recreation*, delighting in the music of pipe and tambourine; in *Rest* (to the right of the Family), reclining beside an inviting pool.

Above the window in the west end, in the border of the arch, two floating figures support a scroll, upon which is written the wise saying of Confucius: "Give instruction unto those who cannot procure it for themselves."

THE CEILING is of mosaic, with the inscriptions: Family, Education, Art, Science, Agriculture, Music, Painting, Sculpture, Poetry, Geology, Mathematics, Chemistry, Physics, Astronomy. And names of great educators, beginning at the west: Froebel, Pestalozzi, Rousseau, Comenius, Ascham, Howe, Gallaudet, Mann, Arnold, Spencer.

11. North Curtain Corridor—First Floor.

THE NORTH CURTAIN CORRIDOR leads from the North Hall of the Entrance Pavilion to the Northwest Pavilion. It is decorated with paintings by Edward Simmons, who has depicted the **Nine Muses** with their attributes. The series begins with Melpomene, in the panel above the door from the North Hall.

Melpomene, Muse of Tragedy, has the tragic mask. The genii hold laurel crown and brazier of fire, suggestions which are repeated in the other paintings.

Clio, Muse of History, whose records are of heroic deeds, has for symbols a wreathed helmet and torch.

Thalia, Muse of Gaiety, Pastoral Life and Comedy; faun with Pan's pipes; comic mask. The three inscriptions are from Pope; beneath this picture:

Descend, ye Nine, descend and sing;
Wake into voice each silent string.

Euterpe, Muse of Lyric Poetry, the Mistress of Song, has a flute.

Terpsichore, Muse of the Choral Dance, is striking the cymbals. The inscription:

Oh, Heaven-born sisters, source of art,
Who charm the sense or mend the heart.

Erato, Muse of Love Poetry, has a garland of white roses; a crouching lioness typifies her universal sway.

Polyhymnia, Muse of Inspired Song and Sacred Music; an open book in her lap.

Say, will you bless the bleak Atlantic shore,
And in the West bid Athens rise once more!

Urania, Muse of Astronomy, with mathematical instruments.

Calliope, Muse of Epic Poetry and Eloquence; a scroll and peacock feather.

12. Entrance Pavilion—Second Floor—North Corridor.

WALL PAINTINGS.—The attention is first drawn to Geo. W. Maynard's paintings in the panels of the east and west walls, of floating female figures, in the Pompeian style, on a vermillion ground. They symbolize the **Virtues**. There are two at each end of the corridor: on the east, Fortitude and Justice; on the west, Industry and Concord. *Fortitude* is armor-clad, with casque, cuirass and greaves, and armed with buckler and mace. *Justice* supports in one hand a globe, and in the other holds upright a drawn sword. *Industry's* emblems are the spindle, distaff and flax. *Concordia*, with olive branch, pours from a cornucopia grains of wheat symbolic of the prosperity of peace.

Wisdom, Understanding, Knowledge, Philosophy are personified in Robert Reid's paintings over the doors, each as a seated female figure. *Wisdom* (on the left) holds a tablet. *Understanding* has a scroll on her lap. *Knowledge* holds in her arms a book. *Philosophy's* attitude is one of reflection and meditation; in the background is a Greek temple, the ancient home of philosophy.

CEILING DECORATIONS.—Octagonal panels, also by Reid, symbolize the **Five Senses**. They are represented as beautiful young women, each picture marked by a delicate suggestiveness that tells its own story. *Taste* is sipping from a shell; the accessories are bunches of grapes. *Sight* contemplates herself in a hand glass; she is attended by a peacock, pleasing to look upon. *Smell* inhales the fragrance of a full-blown rose, plucked from a bank of flowers by her side. *Hearing* presses to her ear a shell which murmurs of the sea. *Touch* looks with delight upon a butterfly which has alighted on her arm; by her lies a dog.

Ancient Games are shown in small ceiling panels, suggestive of the relaxation and recreation which must lighten labor and study. The six subjects are: Throwing the Discus, Wrestling, Running, the Finish, the Wreath of Victory, the Triumphal Return.

The Printer's Marks are of American and British publishers; their supporting figures are griffins and swans. These distinctive emblematic devices, answering to trade-marks, used by printers and publishers on the title-pages of their books, are employed as motives in all the entrance pavilion corridors of this floor. There are fifty-six in all, the earliest being that of Fust and Schöffer, 1457. See Sec. 23.

The Trophy Medallions are filled with symbols of sciences and industries. Beginning at the left as one faces the three doors, they are: Geometry—scroll, compass, protractor, cylinder, cone. Meteorology—thermometer, barometer, anemometer. Forestry—tree, axe, pruning knife. Navigation—compass, chronometer, log, rudder, rope. Mechanics—block, lever, wedge. Transportation—propeller, piston, driving wheel, headlight.

The sculptures in the vault, above the west window, are by R. H. Perry, and represent the **Sibyls**, or ancient prophetesses, who interpreted omens, delivered oracles, and foretold the future. The Sibyls here portrayed are the Greek and the Eastern or Persian. In a corresponding position in the south corridor are the Roman and Scandinavian. The *Greek Sibyl* delivers her prognostications of warning or promise, while an old man records her words upon his tablet of stone. The consulter of the *Eastern Sibyl* is bowed prostrate on the earth before her. In each relief a female figure typifies the genius of the race.

In the border of the arch above this window is in obverse and reverse the *Great Seal* of the United States. Over the east window is the *Western Hemisphere*.

INSCRIPTIONS in the panels over doors and windows, beginning at the west window:

The chief glory of every people arises from its authors.—*Dr. Johnson*.

There is one only good, namely, knowledge, and one only evil, namely, ignorance.—*Socrates*.

Knowledge comes, but wisdom lingers.—*Tennyson*.

Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding.

— *Proverbs iv: 7*.

Ignorance is the curse of God,
Knowledge the wing wherewith we fly to Heaven.—*Shakespeare—2 Henry VI*.

How charming is Divine Philosophy.—*Milton*

Books must follow sciences and not sciences books.—*Bacon*.

In books lies the soul of the whole past time.—*Carlyle*.

Words are also actions and actions are a kind of words.—*Emerson*.

Reading maketh a full man, conference a ready man, and writing an exact man.—*Bacon*.

The ceiling inscriptions are from Adelaide Proctor's "Unexpressed:"

Dwells within the soul of every Artist
More than all his effort can express.

No real Poet ever wove in numbers
All his dreams.

No great Thinker ever lived and taught you
All the wonder that his soul received.

Love and Life united
Are twin mysteries, different, yet the same.

No true painter ever set on canvas
All the glorious vision he conceived.

Love may strive, but vain is the endeavor
All its boundless riches to unfold.

No musician,
But be sure he heard, and strove to render,
Feeble echoes of celestial strains.

Art and Love speak; but their words must be
Like sighings of illimitable forests.

In the border of the arch over the west window:

Order is Heaven's first law.

Memory is the treasurer and guardian of all things.

Beauty is the creator of the universe.

13. Entrance Pavilion—Second Floor—East Corridor.

IN THE CEILING George R. Barse, Jr., has painted a series of female figures personifying the departments of **Literature**. Beginning at the left, as one faces the rotunda stairway, they are: *Lyrica* (Lyric Poetry), with lyre; *Tragedy*, with tragic mask; *Comedy*, with laughing mask and tambourine; *History*, with palm branch, scroll, and scroll-box. And on the opposite side: *Romance*, with pen, scroll and wreath; *Fancy*, musing as in a day dream; *Tradition*, with a Nike, or Winged Victory; *Erotica* (Love Poetry), with tablet and pen.

In the ceiling panels above these, W. A. Mackay has taken for his theme the Thread of Life as spun by the **Three Fates**, who were fabled by the ancients to preside over the life of man and control his destiny—*Clotho*, who spins the thread, *Lachesis*, who twists it, and *Atropos*, who cuts it. The series begins at the left as we face the rotunda stairway. *Clotho* is here with her distaff. The child is just ushered into life. There is a twig of a tree. The legend runs: "For a web begun, God sends thread." In the second panel is *Lachesis*, with her loom. The child has become a mature man, the tree is in full bearing, and from its boughs the man has plucked a measure of fruit. The legend reads: "The web of life is of a mingled yarn, good and ill together." Lastly is seen *Atropos*, with her shears; and before her the decrepit old man with his crutches is sinking to the ground, his face turned to the setting sun. The tree is withered and bare. The inscription is from Milton's "Lycidas":

Comes the blind Fury with th' abhorred shears
And slits the thin-spun life."

The inscriptions below the three panels give this adaptation of Cardinal Wolsey's similitude of the life of man to that of the tree :

This is the state of man : To-day he puts forth
The tender leaves of hopes ; to-morrow blossoms,
And bears his blushing honors thick upon him.
The third day comes a frost and nips his root, and then he falls.

The Printers' Marks are Italian and Spanish.

The Commemorative Tablets, at the end of the corridor, bear the names of American printers, type founders and press builders. In the north end : Green, Daye, Franklin, Thomas, Bradford. In the south : Clymer, Adams, Gordon, Hoe, Bruce.

THE INSCRIPTIONS over the windows and doors are :

Science is organized knowledge.—*Herbert Spencer.*

Beauty is truth, truth beauty.—*Keats.*

Too low they build, who build beneath the stars —*Young.*

There is but one temple in the universe, and that is the body of man.—*Novalis.*

The East Corridor Stairway to Reading Room Rotunda.

From the east corridor a stairway ascends to the balcony of the reading room ; on the wall of the landing a large panel is devoted to Elihu Vedder's mosaic of *Minerva*, the Goddess of Wisdom. She is here portrayed as displaying a scroll held in her left hand, upon which is inscribed a list of the Sciences, Arts and Letters. In her right hand she carries her spear ; upon her breast is the ægis, with its Gorgon's head, plates of steel, and border of twisted serpents ; and at her feet lie helmet and shield. On her right is the owl ; on her left a statuette of Nike, the Winged Victory of the Greeks, standing upon a globe, and extending the wreath of victory and the palm branch of peace. The background shows a fair stretching landscape, and the sun of prosperity sheds its effulgence over all.

Beyond, on the east wall near the elevators, are two paintings by W. B. Van Ingen, idealizations of Milton's *L'Allegro* and *Il Penseroso*. *L'Allegro*, or Mirth, a fair-haired, blue-eyed woman, reclines amid the flowers and sunshine of a summer's day, and is attended by two playful children. The accompanying quotations are from the invocation :

Come thou goddess fair and free,
In Heaven cycled Euphrosyne,
And by men, heart-easing Mirth.
Haste thee, nymph, and bring with thee
Jest and youthful jollity,

Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek.

Il Penseroso, or Melancholy, is pictured as a dark-eyed, dark-haired woman, in pensive reverie, in an autumnal wood ; and from the poem are quoted the lines :

Hail, thou goddess, sage and holy,
Hail divinest Melancholy,
Come, but keep thy wonted state,
With even step and musing gait,

And looks commercing with the skies,
Thy rapt soul sitting in thine eyes:
There, held in holy passion still,
Forget thyself to marble.

The marble arches and domes of the passageway from the east hall to the reading room are elaborately carved, and have a wealth of symbolic decorations. Trophy medallions in the six domes represent: The Drama (masks), Music (lyre), Sculpture (carved figure), Literature (lamp and book), Architecture (a column capital), Painting (palette and brush). Architecture is represented by the names in gold: Rome and the Colosseum, Agra (India) and the Taj Mahal, Athens and the Parthenon, Gizeh and the Pyramids. For Sculpture are named the Farnese Bull, Laocoön, Niobe, Parthenon Pediment ; Venus, Apollo, Zeus, Heres

14. Entrance Pavilion—Second Floor—South Corridor.

WALL PAINTINGS.—Mr. Maynard's Pompeian paintings of the **Virtues** (see North Corridor, Sec. 12), are continued here. In panels on the east are **Patriotism** and **Courage**; on the west, **Temperance** and **Prudence**. *Patriotism* supports on her arm the American eagle, which she is feeding from a golden bowl. *Courage*, wearing a casque, is equipped with sword and buckler. *Temperance* pours water from a pitcher. *Prudence* has for symbols the mirror and the serpent.

The Four Seasons.—Circular paintings over the doors, by F. W. Benson, are personified by female figures, with varying landscape and development of vegetation. *Spring* with a bud, *Summer* with a lapful of full blown blossoms, *Autumn* with flying draperies, and in the background the falling leaf; *Winter* in a landscape cold and bleak.

IN THE CEILING, three panels by Benson celebrate the **Graces**, the ancient goddesses of whatever is lovely in nature, human life and art. *Aglaia*, patroness of pastoral life and husbandry, with shepherdess crook, sits on a bank of flowers, and blossoms are in her hair. *Thalia*, patroness of the arts, is seated upon a marble bench, by her side is a lyre for Music, in the background a Greek temple for Architecture. *Euphrosyne*, patroness of human loveliness of person and mind, contemplates in a mirror her own fair face.

The Printers' Marks are French; their supporting figures are wood nymphs, fauns, tritons and mermaids, with Pan's pipes, conch shells and dolphins. (Sec. 12.)

The Trophy Medallions of the ceiling contain symbols of trades and industries: Printer—type form, stick, ink-pad and ball. Potter—urn, jar, pitcher. Glass Maker—glass vases. Carpenter—saw, hammer, bit, T square. Blacksmith—anvil, sledge, bolt, nut. Mason—trowel, mortar-board, square, plumb. Two panels devoted to recreation, and complementing the ancient Greek Games shown in the North Corridor, illustrate the **Modern Sports** of Baseball and Football.

In the vault above the west window are sculptures by Perry, of the **Sibyls** (see North Corridor, Sec. 12). The *Roman Sibyl* is pictured as an aged crone, who from beneath her veil delivers the oracle to a warrior clad in mail. The *Northern Sibyl* is clad in fur robes, a Norse warrior attends her utterance.

In the border of the wall above the arch of the window, at this end, are the *caduceus* and the *mace*, ensigns of authority. In the corresponding border of the other end is a medallion map of the *Eastern Hemisphere*.

INSCRIPTIONS in the corridor above doors and windows, are, beginning on the east:

Beholding the bright countenance of Truth in the quiet and still air of delightful studies.
—Milton.

The true University of these days is a Collection of Books.—*Carlyle*.

Nature is the art of God.—*Sir Thomas Browne*.

There is no work of genius which has not been the delight of mankind.—*Lowell*.

It is the mind that makes the man, and our vigor is in our immortal soul.—*Ovid*.

They are never alone that are accompanied with noble thoughts.—*Sir Philip Sidney*.

Man is one world, and hath another to attend him.—*Herbert*.

Tongues in trees, books in the running brooks,

Sermons in stones, and good in everything.

—*Shakespeare—As You Like It*.

The true Shekinah is man.—*Chrysostom*.

Only the actions of the just

Smell sweet and blossom in the dust.—*James Shirley*.

And in the border on the west wall:

Man raises but time weighs.
Beneath the rule of men entirely great
The pen is mightier than the sword.
The noblest motive is the public good

And the inscription in the ceiling :

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring.—*Pope*.
Learning is but an adjunct to ourself.—*Love's Labours Lost*.
Studies perfect nature, and are perfected by experience.—*Bacon*.
Dreams, books, are each a world; books, we know,
Are a substantial world, both pure and good —*Wordsworth*.
The fault is not in our stars,
But in ourselves, that we are underlings.—*Shakespeare—Julius Caesar*.
The universal cause
Acts to one end, but acts by various laws.—*Pope*.
Creation's heir, the world, the world is mine!—*Goldsmith*.
Vain, very vain, the weary search to find
That bliss which only centers in the mind.—*Goldsmith*.

15. Entrance Pavilion—Second Floor—West Corridor.

CEILING DECORATIONS.—Walter Shirlaw's ceiling paintings comprise a series of female figures ideal of the **Sciences**. They begin at the left, as one faces the west windows. *Zoölogy* is clad in skins of wild beasts; she caresses a lion. *Physics* holds the torch of investigation; *Mathematics* a scroll on which geometrical lines are drawn, and her foot rests upon a block of geometrical solids. *Geology*, with a globe, mineral, fossil shell; the earth and the moon are shown. On the opposite side: *Archæology*, with Minerva's helmet, a marble scroll and Zuni vase. She is seeking to decipher the record contained in an ancient book. *Botany*, standing upon the pad of a water lily, analyzes its blossom. *Astronomy*, her feet planted upon the earth, holds a telescopic lens and the sphere of Saturn with its rings. The moon is shown in its crescent phase. *Chemistry's* symbols are the glass retort, hour glass and serpent.

The ceiling medallions by W. B. Van Ingen are female figures typifying *Painting* (at work at the easel), *Architecture* (drawing a plan of a building), and *Sculpture* (chiseling a bust of Washington).

The Printers' Marks are of German craftsmen. Tablets record the names distinguished in the several sciences: Cuvier for Zoölogy, Rumford for Physics, LaGrange for Mathematics, Lyell for Geology, Schliemann for Archæology, Linnaeus for Botany, Copernicus for Astronomy, Lavoisier for Chemistry.

THE INSCRIPTIONS on the ceiling tablets read :

The first creature of God was the light of sense; the last was the light of reason.
The light shineth in darkness, and the darkness comprehendeth it not.
All are but parts of one stupendous whole,
Whose body nature is and God the soul.
In nature all is useful, all is beautiful.

The inscriptions over the windows of the West Corridor are :

Art is long, and Time is fleeting.—*Longfellow.*

The history of the world is the biography of great men.—*Carlyle.*

Books will speak plain when counsellors blanch.—*Bacon.*

Glory is acquired by virtue but preserved by letters. *Petrarch.*

The foundation of every state is the education of its youth.—*Dionysius.*

16. The Reading Room.

Ascending the stairway from the East Corridor of the second floor we enter the Visitors' Gallery, where an excellent view is afforded of the Rotunda or central Reading Room. It is imposing in size and effective in architectural design and color scheme of marble walls and pillars and tiers of arches and balustrades, and the uplifted dome with its elaborate stucco ornamentation. The room is 100-ft. in diameter and 125-ft. in height; the pillars are 40-ft. high, the windows 32-ft. wide. The richness of the color effect lies in the marbles, of which the dark are from Tennessee, the red from Numidia, and the shades of yellow from Siena. The stucco ornaments of the dome are in old ivory, and comprise a great variety of designs—among them Martiny's female figures supporting cartouches; Weinert's winged half-figures; winged boys with wreaths and garlands, torches, lamps, swans, eagles, dolphins and arabesques.

The Symbolical Statues.—Upon the entablature of the eight piers stand female figures of colossal stature symbolizing the subjects named beneath them. Above each figure is a tablet supported by flying figures of boys, on which is inscribed a quotation chosen by President Eliot, of Harvard. Beginning at the right of the entrance, the statues, with their symbolic accessories and the quotations that accompany them, are:

Religion (by Baur), holding a flower:

What doth the Lord require of thee, but to do justly, to love mercy, and to walk humbly with thy God?—*Micah vi: 8.*

Commerce (by Flanagan), holding miniature locomotive and ship:

We taste the spices of Arabia, yet never feel the scorching sun which brings them forth.—*Considerations on East India Trade.*

History (by French), with a book and a reflecting mirror:

One God, one law, one element,
And one far-off divine event,
To which the whole creation moves.—*Tennyson.*

Art (by St. Gaudens and Dozzi), laurel-crowned, with a model of the Parthenon for architecture, a brush and palette for painting, and a mallet for sculpture:

As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.—*Lowell.*

Philosophy (by Pratt), with a book:

The inquiry, knowledge, and belief of truth is the sovereign good of human nature.—*Bacon.*

Poetry (by Ward), with scroll:

Hither, as to their fountain, other stars
Repairing, in their golden urns draw light.—*Milton.*

Law (by Bartlett), with the stone table of the laws and a scroll:

Of law there can be no less acknowledged than that her voice is the harmony of the world.—*Hooker.*

Science (by Donoghue), with a globe and triangle and mirror:

The heavens declare the glory of God; and the firmament sheweth his handiwork.—*Psalms xix: 2.*

Looking down from the railing of the gallery under the dome, stand sixteen **Bronze Statues** of characters distinguished in the several fields of learning and achievement represented by the symbolical statues. There are two for each subject, and they stand one on either side of the typical figure which they complement. The name of each one is given in a wreathed tablet on the wall behind. Beginning at the gallery entrance with Religion, on the right, they are:

RELIGION—*Moses* (by Niehaus) and *St. Paul* (by Donoghue). Moses is represented as the great law-giver, with the Tables of the Law delivered on Sinai. St. Paul has sword and scroll.

COMMERCE—*Columbus* (by Bartlett) and *Fulton* (by Potter). Fulton holds a model of the "Glermont."

HISTORY—*Herodotus*, the "Father of History" (by French), and *Gibbon*, historian of the "Decline and Fall of the Roman Empire" (by Niehaus).

ART—*Michael Angelo* (by Bartlett) and *Beethoven* (by Baur).

PHILOSOPHY—*Plato* and *Bacon* (both by Boyle).

POETRY—*Homer* (by St. Gaudens) and *Shakespeare* (by Macmonnies). Homer, laurel-crowned and staff in hand, is depicted as the wandering bard:

Seven cities claimed great Homer dead,
Through which the living Homer begged his bread.

LAW—*Solon* (by Ruckstuhl) and *Kent* (by Bissell). Solon, the Athenian law-giver, holds out the scroll of "The Laws" (*Oi Nomoi*), and supports a reversed sword twined with olive. James Kent, Chancellor of the State of New York 1814-23, is represented as holding the manuscript of his celebrated "Commentaries on American Law."

SCIENCE—*Newton* (by Dallin) and *Henry* (by Adams). Prof. Joseph Henry holds an electro-magnet, suggesting his work in electro-magnetism.

In the Collar of the Dome, which is 150 feet in circumference, is E. H. Blashfield's fresco of the **Progress of Civilization**.* It is a symbolism of the twelve nations and epochs which have contributed to the world's advance. Each is represented as a seated figure, winged, and bearing emblems suggestive of its peculiar attribute. The name is given in a tablet on the left, and the attribute on a streamer below. The progression is to the right: Egypt (Written Records), Judea (Religion), Greece (Philosophy), Rome (Administration), Islam (Physics), Middle Ages (Modern Languages), Italy (Fine Arts), Germany (Art of Printing), Spain (Discovery), England (Literature), France (Emancipation), America (Science).

EGYPT (*Written Records*) holds a tablet of hieroglyphics, and the Egyptian tau-cross emblem of immortality. On the throne is the cartouche of Mena, the first king of Egypt. At the feet of the figure is a case of papyrus scrolls.

JUDEA (*Religion*) wears the vestments of the Jewish High Priest. Her emblems are the scroll and censer. The stone tablet bears the Hebrew text, Leviticus XIX: 18: "Thou shalt love thy neighbor as thyself."

GREECE (*Philosophy*) is a classic figure wearing a diadem; her symbols, a scroll and a bronze lamp.

ROME (*Administration*) is pictured as a Roman centurion in armor; his emblems are the sword, the fasces and baton of authority, and the marble column.

* Seen from the floor of the Reading Room.

ISLAM (*Physics*) costumed as an Arabian, has as emblems a glass retort and a book of mathematics.

MIDDLE AGES (*Modern Languages*) is accompanied by the emblematic accessories of the casque and sword typifying the Age of Chivalry, the Gothic cathedral for architectural development, and the papal tiara and keys of St. Peter for the part of the Church. The face is a characterization from that of Mary Anderson.

ITALY (*Fine Arts*) has for emblems a brush and palette for painting, a statuette of Michael Angelo's David for sculpture, a violin for music, and a capital for architecture.

GERMANY (*Art of Printing*) is represented as an early printer, in fifteenth century garb, reading a proofsheet from the primitive hand press. The face is a characterization from that of the late Gen. Thomas Lincoln Casey.

SPAIN (*Discovery*) appears as a navigator, in sailor's leather jerkin, hand on tiler and sword in lap; by his side is a globe, and at his feet is the model of a caravel.

ENGLAND (*Literature*), laurel-crowned and in Elizabethan costume, holds a volume of Shakespeare's plays, showing a facsimile of the title page of "A Midsummer Night's Dream," edition of 1600. The face is a characterization from that of Ellen Terry.

FRANCE (*Emancipation*) is the animated figure of a woman wearing liberty cap and tri-color jacket, and equipped with sword, drum and trumpet. She is seated upon a cannon, and holds out the "Declaration des Droits de l'Homme" of 1798. The features are of the artist's wife.

AMERICA (*Science*).—The scientific genius of our own country is typified by an electrical engineer, with book and dynamo. The face is a characterization from that of Abraham Lincoln.

In the Crown of the Lantern above the fresco just described, Mr. Blashfield has painted **The Human Understanding**, in the allegorical figure of a woman floating among clouds, and attended by two children genii. With uplifted gaze she is looking from finite human achievement, as indicated in the fresco of Civilization below, to the infinite, which is beyond. One of the youthful genii holds a closed book, the other beckons to those below.

The Windows.—The stained-glass decoration of the great arched windows, by H. T. Schladermundt, is a composition of the arms of the Union and of the States, alternating with torches and wreathed fasces. The State arms are adapted for artistic effect; there are six in each window; and with each State is given the date of its ratification of the Constitution, or admission into the Union, or Territorial organization; the series begins with Delaware and proceeds in chronological order. We follow to the right from the entrance, however, and designate each State window by one of the statues which are below it; beginning at the entrance:

<i>Moses.</i>	<i>Fulton.</i>	<i>Gibbon.</i>	<i>Beethoven.</i>	<i>Bacon.</i>	<i>Homer.</i>	<i>Kent.</i>	<i>Henry.</i>
Del. 1787.	Idaho 1890.	Neb. 1867.	Cal. 1850.	Ark. 1836.	Ind. 1816.	R. I. 1790.	Md. 1788.
Penn. 1787.	Wyo. 1890.	Colo. 1876.	Minn. 1858.	Mich. 1837.	Miss. 1817.	Ver. 1791.	S. C. 1788.
N. J. 1787.	Utah 1895.	N. D. 1889.	Ore. 1859.	Fla. 1845.	Ill. 1818.	Ken. 1792.	N. H. 1788.
Ga. 1788.	N. M. 1850.	S. D. 1889.	Kan. 1861.	Tex. 1845.	Ala. 1819.	Tenn. 1796.	Va. 1788.
Conn. 1788.	Ariz. 1863.	Mont. 1889.	W. V. 1863.	Iowa 1846.	Me. 1820.	Ohio 1802.	N. Y. 1788.
Mass. 1788.	Okla. 1890.	Wash. 1889.	Nev. 1864.	Wis. 1848.	Mo. 1821.	La. 1812.	N. C. 1789.

The Clock over the entrance below, by John Flanagan, is of marble and bronze; the details are the Signs of the Zodiac, the flight of Time; the Seasons, Day and Night.

17. Southwest Gallery—Second Floor.

THE WALL DECORATIONS consist of two large panels in the ends of the room by Kenyon Cox, whose themes are the **Sciences** and the **Arts**. In the *Sciences* the central figure is that of Astronomy measuring a celestial sphere, which is held up to her by an attendant genius. Another winged genius is peering through a telescope. On the right are Botany, whose dress is of green and gold; and Zoology, who is toying with a peacock; in the corner is a shell. In the left of the picture Physics is holding up a pair of balances; and Mathematics is instructing a winged genius with a numeral frame, on which the beads count the year 1896. In the corner are geometrical solids. In the *Arts* Poetry is enthroned in the center, crowned with laurel and singing to the accompaniment of the lyre, while at her feet two genii record and sing her song. In the right of the picture are Sculpture with a marble figure, and Painting with a palette, and in the corner are decorated plaques and a vase. In the right of the panel are Architecture with a Gothic column, and Music playing on a violin from a music book held up to her by a winged genius. In the corner is a viol.

Above the doors and windows are inscribed names eminent in science and art, running in this order from the north entrance: Homer, Michael Angelo, Raphael, Rubens, Milton, Leibnitz, Dalton, Kepler, Herschel, Galileo, Aristotle, Ptolemy, Hipparchus, Lamarck, Helmholtz, Phidias, Vitruvius, Bramante, Mozart, Wagner.

18. Southwest Pavilion—Second Floor.

The Discovery and Settlement of America supply the theme of Geo. W. Maynard's decorations. The four wall paintings are allegories of Adventure, Discovery, Conquest and Civilization. Each is represented by a female figure as an idealization, enthroned in the center of the panel and supported by a genius on either side. The series begins on the east with Adventure and proceeds to the right.

Adventure, clad in armor of gold and purple robes, holds a drawn sword and the Caduceus, or Mercury's magic wand. On her right is the genius of the England of Drake's time; on her left that of the Spain of the Sixteenth century. England holds a cutlass, while one hand gathers up pieces-of-eight, the silver coin which rewarded English adventure on the Spanish Main. Spain is armed with the battle-axe and holds an image of gold, suggestive of the plundered temples of Mexico and Peru. The shields supporting these figures show the Viking ship. The shields in the corners are emblazoned with the arms of England and of Spain. In the field of the panel are written the names of the Adventurers. For England: Drake, Cavendish, Raleigh, Smith, Frobisher, Gilbert. On the other side: Diaz, Narvaez, Coelho, Cabeza, Verrazano, Bastidas. Above each list is the ancient naval crown, a golden circlet of the prows of ships, awarded for signal naval achievement. Beneath the painting are the mottoes: Enterprise, Opportunity, Fortune.

Discovery wears the sailor's buff jerkin of the sixteenth century. She supports with one hand a rudder, and with the other, upon her lap, a globe charted with the map ascribed to Leonardo da Vinci (about 1500), the first one known to show America. The genius on her right has a chart and a paddle; the one on her left

a sword and a back-staff, which, like the astrolabe shown in the supporting shields, was a primitive quadrant. In the corners mermaids extend strings of pearls and branches of coral. The names in the field are of Discoverers: Solis, Orellana, Van Horn, Oieda, Columbus, Pinzon, Cabot, Magellan, Hudson, Behring, Vespucci, Balboa. Beneath the panel are the names: India, El Dorado, America.

Conquest firmly grasps her sword, while her genii display emblems of victory; one has the palm, typical of Spanish achievement in the South; the other the oak, suggesting England's acquisitions in the North. The supporting shields show the Pillars of Hercules (Gibraltar), with their legend *Ne plus ultra*, which in ancient geography stood for the limit of the earth. The names of the Conquerors are: Pizarro, Alvarado, Almagro, Hutten, Frontenac, De Soto, Cortez, Standish, Winslow, Phips, Velasquez, De Leon. In place of the naval crown is here the mural crown, the embattled circlet of gold which was bestowed upon the Roman soldier who first planted a standard upon the wall of a besieged place. On the wall underneath are inscribed: Exploration, Dominion, Colonization.

Civilization's emblems are the torch and the open book; those of one genius, a scythe and a sheaf of wheat; of the other, a distaff and spindle. The devices on the supporting shields are the lamp and the open book. The sea nymphs in the corners extend corn and cotton. The laurel wreath fittingly crowns these names of contributors to American civilization: Eliot, Calvert, Marquette, Joliet, Oglethorpe, Las Casas, Penn, Winthrop, Motolinia, Fritz, Yeardley, La Salle. Below are named the elements of Civilization: Arts, Letters, Toleration.

In the four corners are enrolled the names of Spain, Portugal, England and France, as the nations which had part in the achievements here celebrated.

Between the painted panels, in the corners, are reliefs (by Bela L. Pratt) of the **Four Seasons**, symbolized as female figures: *Spring*, as a young woman sowing grain; *Summer*, seated amid flowers; *Autumn*, a mother nursing her babe, while a boy stands near her with bunches of grapes; *Winter*, an aged woman gathering fagots; an owl is perched on the withered tree. The legends of the reliefs as here given are: Seed, Bloom, Fruit, Decay. The series is repeated also in other pavilions.

In the ceiling Mr. Maynard has pictured **Courage, Valor, Fortitude and Achievement**, idealized in woman's form. *Courage*, clad in scale-armor and a lion's pelt, is equipped with shield and studded war club. *Valor*, wearing mail, holds a drawn sword. *Fortitude*, with flowing robes, carries the ornamental column which is the emblem of sustaining strength. *Achievement*, in Roman armor, points to the eagle of ancient Rome as the symbol of victory.

19. Southeast Pavilion—Second Floor.

The Four Elements are symbolized in the wall and ceiling paintings by R. L. Dodge and E. E. Garnsey. The series begins with Earth in the east panel, and proceeds to the left with Air, Fire, Water. In each panel a central figure as the personification of the Element supports emblematic garlands, the other ends of which are held by genii in the corners. Reclining figures are accompanied with symbols; and other symbols are seen on the standards and in the borders.

Earth.—The summer scene is of a fertile country. The garlands are of fruits. The reclining genii have a sickle and a sheaf of wheat, water jar and rose. The standards support baskets of fruit and peacocks. The border device is a lion.

Air.—The setting is of cloud and sky. The genii are winged, and the one in the center wears a starry crown. The garlands are of morning glories; the standard emblems are astrolabes and eagles; the border is of griffins.

Fire.—In the background are volcanoes. The garlands are of sunflowers; the emblems of the reclining figures are torches; the columns support flaming globes and the fire-nest of the Phoenix; in the border are salamanders.

Water.—The outlook is over the sea; the festoons are of seaweeds and water-lilies; the reclining figures are mermaids with shells. One set of standards are rostral columns twined with laurel, and each supporting a galley; above the others are seagulls. The border device is of dolphins.

The reliefs of the **Seasons** are repeated here. (See Southwest Pavilion.) The Latin names are employed: Ver, Æstas, Auctumnus, Hiems.

The Sun, as the chariot of Phœbus-Apollo, is the central decoration of the ceiling; and surrounding it, in order corresponding with the wall panels, are further symbolizations of the Elements. Earth is typified by a reclining woman, with scythe and plow; and again by the world-supporting tortoise of East Indian mythology. Air, by a female figure transported on eagle's back amid the clouds; and again by a swan. Water, by a mermaid riding on a dolphin; and by dolphins. Fire, by a woman with a brazier (the landscape Vesuvius), and by a lamp. The border shows the Signs of the Zodiac.

20. Northeast Pavilion—Second Floor.

The Seals of the United States and the Executive Departments are the motives of the decorations by W. B. Van Ingen and E. E. Garnsey. The wreathed panel in the center of each wall painting contains patriotic sentiments; the female figures are idealizations of the Departments whose seals they support emblazoned on shields; and the objects in the background complete the suggestion. Beginning at the west and following to the left, the Departments represented are:

Treasury and State.—The sentiments are Washington's: "'Tis our true policy to steer clear of permanent alliances with any portion of the foreign world." And Webster's: "Let our object be our country, our whole country, and nothing but our country." "Thank God! I also am an American." The figures support the seals of the Departments; for one is shown in the background the familiar Treasury building; for the other the Capitol Dome and the Washington Monument.

War and Navy.—The sentiments are Washington's: "The aggregate happiness of society is, or ought to be, the end of all government."—"To be prepared for war is one of the most effectual means of preserving peace." The genii supporting the seals are equipped with Army and Navy swords; for the Army are the Roman standard (modified to show the initials U. S. A.) and the Bunker Hill Monument; for the Navy the masts of the battle-ship Indiana and Admiral Decatur's rostral column at Annapolis; the youthful genii on one side are contending with swords, the others with tridents.

Agriculture and Interior.—The sentiments are Jackson's: "The agricultural interest of the country is connected with every other, and superior in importance to them all." And Grant's: "Let us have peace." For Agriculture the background is of a farming country; in that of the Interior is represented the Western Indian's tree sepulture.

Justice and Post Office.—The sentiment is Jefferson's: "Equal and exact justice to all men, of whatever state or persuasion, religious or political; peace, commerce, and honest friendship with all nations—entangling alliances with none." The symbols are for one the scales of Justice; and for the other a bronze statue of Mercury, the messenger of the gods.

The several department seals are also emblazoned upon an aluminum field and wreathed with laurel, below in the panels of the wall.

The Great Seal of the United States in the ceiling is surrounded by a decoration comprising the forty-eight stars of the flag; the cardinal winds, North, East, South and West, represented by blowing faces, and symbolical of the geographical divisions of the Union; fruits and grains as typical products of each section of the country; and the cornucopia of Agriculture, dolphin of Commerce, lyre of Art, and torch of Education. Encircling the whole is the conclusion of Lincoln's Gettysburg Address (see page 147): "That this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

The Seasons are repeated in the reliefs in the four corners. See Southwest Pavilion.

21. Northwest Pavilion—Second Floor.

THE WALL PAINTINGS, by W. L. Dodge, in four large panels, celebrate **Art, Literature, Music and Science**. About the chief figure in each painting are grouped others, suggesting various branches of the subject. Thus in *Art* a student is drawing from a nude female model, who occupies the central position in the panel, while on the sides are seen a sculptor chiseling a sphinx, and a woman decorating a vase. The painting of *Literature* has for its leading personage the Genius of Wisdom holding an open book, with Tragedy and Comedy, each holding her mask, a poet about to be crowned by Fame, and a mother instructing her children. In *Music*, Apollo playing upon his lyre is accompanied by other musicians, whose instruments are the violin, pipes, cithara, mandolin, cymbals and trumpets. In *Science* Electricity is represented in the central figure, with phonograph and telephone, kneeling to receive from winged Fame the laurel wreath of renown; Franklin's kite is seen on the ground. Steam Navigation is represented by an inventor holding a model of a propeller; Agriculture by a farmer binding grain; Medical Science by anatomists examining a skull; Chemistry by a retort, and the application of Steam Power by a tea-kettle with the steam escaping from the spout. (For the reliefs of the Four Seasons see Southwest Pavilion.)

THE CEILING PAINTING, by the same artist, is an allegory of **Ambition**. Various aspirants are pictured as having attained the utmost verge of human endeavor, where, with eager gaze and arms outstretched, they reach toward Glory, who is seen floating far above them, bearing a wreath, and attended by her winged horse Pegasus and trumpeting Fame.

22. Northwest Gallery—Second Floor.

War and Peace are the subjects of the two paintings by Gari Melchers. Both are processional. The panel of *War* represents the return from battle. In front are the dogs of war straining at the leash; then, foot soldiers with spear and buckler; the King on his white horse, marching over the prostrate bodies of the slain; the

color-bearer and herald proclaiming victory, and the wounded carried on litters or attended by nurses in the rear.

In the panel of *Peace*, at the other end of the room, the scene is a procession of worshippers who have come to make their votive offering at the shrine of the deity. The effigy of the goddess is borne in stately; and a fattened ox is led as the chief offering. In the company come a mother to pray in behalf of her child, the sick to ask health, a poet to offer his laurel wreath, and a sailor lad with a ship's model in token of gratitude for succor at sea.

The Names are : On the north—Wellington, Washington, Charles Martel. On the east—Cyrus, Alexander, Hannibal, Cæsar, Charlemagne, Napoleon, Jackson. On the south—Sheridan, Grant, Sherman. On the west—William the Conqueror, Frederick the Great, Eugene, Marlborough, Nelson, Scott, Farragut.

23. Some of the Printers' Marks.

THE PRINTERS' MARKS have already been alluded to in Secs. 12 to 15. Our illustrations show four of the originals, from which the corresponding copies on the walls were made.

Fust and Schoeffer.—In the West Corridor. Of all the Printers' Marks none is more interesting than that of Fust and Schoeffer, for it takes us back to the time of Gutenberg and the beginning of the art of printing. Gutenberg not only invented printing, but set the example, followed by so many of his successors, of falling into business troubles, and having types and presses seized for debt. In 1450 he formed a partnership with Johann Fust, a money-lender; and when the term of partnership expired in 1455 Fust seized all Gutenberg's types and stock for money loaned; and conducted the business with his son-in-law, Peter Schoeffer, as partner. Their mark "consists of two printer's rules in saltire, on two shields, hanging from a stump, the two rules on the right shield forming an angle of forty-five degrees. The adoption of a compositor's setting rule was very appropriate. The mark was employed for the first time in the colophon of the famous Psalter printed by these two men at Mainz in 1457. This book is remarkable as being the costliest ever sold (a perfect copy is valued at 5,000 guineas by Mr. Quaritch). It is the third book printed, and the first having a date."—*Roberts: Printers' Marks*.

Cratander's Mark, in the West Corridor, has for its design a device emblematical of the Goddess of Fortune. It has been ascribed to Holbein. Used in 1530.

William Caxton.—Among the marks in the North Corridor is that of William Caxton, the first English printer. His *History of Troy* (Cologne, 1474?) was the first book printed in the English language; and in 1477 there came from his press at Westminster the *Dictes and Sayings of the Philosophers*, the first book known to have been printed in England. Caxton's device is interpreted to read **WC 74**; and the small letters "S" and "C" to be an abbreviation for Sancta Colonia, "indicating that a notable event in the life of Caxton occurred in 1474 at Cologne." The device was first used in 1487.

John Day.—In the North Corridor. John Day (1546-84) was one of the most prolific of English printers of the sixteenth century. His device, says Roberts, "is generally supposed to be an allusion to the Reformation, as well as a pun on his name; tradition has it, however, that Day was accustomed to awake his apprentices, when they had prolonged their slumbers beyond the usual hour by the wholesome application of a scourge, and the summons: "Arise! for it is day"

Quotation Authors The authorships of quotations not credited to their sources (on pages 50 and 53) are as follows: *North Corridor*—Order—Pope. Memory—Cicero. Beauty—Emerson. For a web—Old proverb. The web—All's Well that Ends Well. *South Corridor*—Man raises—Greek proverb. Beneath the rule—Bulwer Lytton. The noblest motive—Virgil. The first creature—Bacon. The light shineth—John I.: 5. All are but parts—Pope. In nature—Emerson.



FUST AND SCHIEFFER.

Room for Blind One of the most interesting rooms is the Reading Room for the Blind, in the basement, on the west side. It is supplied with a large collection of books printed in raised letters.

Copyright The Copyright department is in the basement, on the south side. The Cataloguing department is on the first floor, north side. The Newspaper Reading Room is on the first floor, in the south curtain.

The several pavilions and galleries of the second floor will be devoted to exhibits of maps, engravings and other extensive collections. The map room is the North Gallery (see plan on page 40), and the art room is the South Gallery.



CRATANDER.

History and Growth The Library was founded in 1800, Congress appropriating for it \$5,000. It has twice suffered by fire—in 1814, when the Capitol was burned, and in 1851. Special collections acquired have been Thomas Jefferson's Library, the Force Historical Collection in 1865, Smithsonian Library in 1867, Toner Collection of Washingtoniana in 1882. A prolific source of accessions has been the copyright system, which requires the deposit here of two copies of every copyrighted work. In the year 1896 there were added from this source 15,628 publications entered as books; and of periodicals, photographs, musical compositions, engravings, etc., more than 40,000. The collection is rapidly approaching the million mark. It is exceeded in size by the National Library of France, with 3,000,000; the British Museum, with 2,000,000; and St. Petersburg, Munich, Berlin and Strasburg, with more than a million each.

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